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cles, they have distinction"; again, speaking of Esther and Athalie, she said, "he handles his choruses in Sophocles's manner: they are a part of the drama; whereas in Euripides, you can skip them, or read them separately, without hurting either the choruses or the play".

A first-hand knowledge of Greek tragedy always conduces to a fuller appreciation of the work of Racine. No student conversant with the Greek drama and with Seneca makes the mistake of repeating the timeworn statement that the French dramatist took his Greek plays from the Latin adaptations of the Roman poet. Neither does he attach weight to that other oft-repeated pronouncement that Racine "dances in fetters". He knows that Racine's movement is a stately march.

The above suggestions point to some benefits to be derived by the student of French from a knowledge of Latin and Greek. On the other hand, would not the classical student profit by a real knowledge of French, not a hasty course in grammar, composition and easy reading, from which he passes to old French and Romanic philology, but a careful study of French literature, which will show him the persistence of Greek and Roman thought in the modern works, and the continuity of ancient and modern literature. After all, the literatures of the world constitute an organic whole, and he who specializes too closely in his own field is but too likely to gain of it only a distorted and partial view. The writer in *THE CLASSICAL WEEKLY* 4.170-172 who recognized Italian as only another form of Latin was on the right track; he only needed to go farther, and include all the other Romanic tongues, and then complete the circle by showing how the student of any or all of them needs an acquaintance with Greek in order to see the language which is his own special field in its proper relations and perspective.

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THE PROFIT AND LOSS OF GREEK¹

There is a difference between teaching and tutoring. The tutor has only one or two under his care and can and should fit his instruction to the needs of his students. A teacher must look to the good of many. Tutors can be electivists because they know needs and can reasonably prescribe means. Electivism, after all, is a prescribed course for one. Teachers cannot be electivists or specialists. They must choose for many, subordinate the private good to the public good, and so must look to the common interests in their work. In speaking of Greek studies we refer to teaching, not to tutoring. The teaching of Greek ought not to be archaeological or philological or mythological, because those sciences are not

of the greatest interest to the greatest number. They are for the tutor to elect; not for the teacher to prescribe.

The teaching of Greek may avail itself of the sure conclusions of all the sciences which swarm about the classics; it ought not to subordinate itself to the acquisition of any, because that would be to force upon the many what is of interest to the few. If Greek is to be saved, it must be taught with a view to bring out its abiding and universal interest. What was it that attracted and fascinated Italy at the Renaissance after seven hundred years of almost complete forgetfulness of Greek? It was Homer principally and the poetry of Homer. If the fore-runners of the revival of Greek had had to reach Homer through weary wastes of philology, through bewildering theories of authorship, through myriads of hideous myths, and the fragments of broken crockery and battered armor, then it is quite certain Greek would never have had a rebirth. Interest came before application; the love of the whole before concentration upon a part; the charm of art before the seriousness of science.

Happily there are many books which introduce readers to the wider appeal of literature. Such are the works of Professor Mackail, Professor of Poetry in the University of Oxford. His freshness of view, his restrained but sincere enthusiasm, the crystallization of characteristics into a sparkling phrase, are all admirably adapted to making Greek or Latin attractive. . . .

Says Mr. Mackail in his *Lectures on Greek Poetry*:

The position of Greek as a factor in culture has never been more assured than it is now. It moves beyond reach of the attacks of those who fancy themselves its opponents, and the alarmed outcries of those who profess themselves its only friends. It exercises over the whole modern world an influence astonishingly potent and persuasive. The danger now is, not of Greek being studied too little, but of its being on the one hand pursued too hastily and carelessly, and, on the other hand, distorted under the pressure of a specialization which continually becomes more exacting in its demands.

It is encouraging to read this cheerful paragraph, which has been given here in an abridged form; and if our lot were cast among the learned shades of Oxford and not among the cries and feverish rushing of modern trade, it would be easier to share in this sanguine assurance of Mr. Mackail. The Mussulman and the barbarian have once before thrown Greek literature to the flames, and modern pleasure and modern greed will scarcely be more merciful. Yet if these monsters will ever be induced to spare, it will be because of writers such as Mr. Mackail, who by their illuminating enthusiasm for the author's message and ideal have made the pleasure and profit of the mind alluring to jaded sensualists and wearied money-makers.

¹ It is a pleasure to reprint this article from a journal called *America: a Catholic Review of the Week*, for April 22, 1911.

Another writer who has been bringing out the artistic and better side of Greek study is Mr. W. Rhys Roberts. He has edited *Demetrius on Style* (1902), *Longinus on the Sublime* (1907), and now has added to *The Three Literary Letters* (1901) of Dionysius of Halicarnassus the same author's work on *Literary Composition* (1910). These are the writings of literary critics who read Greek as we read Shakespeare, who were not halted on their way to the author's meaning by endless notes on archaeology and mythology. They went straight to the heart of their author, and, if they paused upon his language, it was not apart from the full message he was bearing, but in order to understand that message better. They were Greeks reading Greek, and it is the happy and successful task of Professor Roberts to make us see and appreciate how they do it. When it is remembered how profoundly Professor Butcher's well-known work, *Aristotle's Theory of Poetry and Fine Art*, has influenced modern literary criticism, especially of poetry and drama, there is good reason to believe that the introduction to the modern world of these other Greek critics in an attractive and sympathetic edition will have no less wide or less effective an influence. If Professor Roberts does no more than prevent modern American rhetoricians from heralding as new discoveries what have been commonplaces in literary criticism from the beginning, his work will have amply justified itself.

There are two marked tendencies in the study of Greek, the scientific and the artistic. Which should find its place in education? Both, of course; but not in the same way. Confining the discussion to the classical languages and not entering into the wider question of what place science should occupy in the general scheme of education, we may safely assert that the earlier study in Greek and Latin should be predominantly artistic. Such it has ever been and such it should continue. In the study of literature as an art is its practical utility. Professor John J. Stevenson has, in one of the late numbers of the *Popular Science Monthly*, discharged several tremendous broadsides at classical education. When the smoke cleared away and the echoes died down, it was found that the esteemed Professor had aimed his artillery at the clouds.

His argument in brief amounts to this: the old pagans, from Homer down to Horace, had lax ideas on the marriage bond; the Greek and Latin scientists did not know the chemical constitution of water; therefore give up the Classics and study the latest encyclopedia. How Professor Stevenson could have been so long on the faculty of New York University and not have discovered that Greek and Latin are not studied for their morals is a mystery. The practical utility of the Classics is not in their information but in their formation. It is hard to

have patience with people who speak of utilitarian studies and then sneer at the Classics which are studied precisely because they are the most utilitarian of all studies.

We should certainly look upon that surgical operation as decidedly useful which made an eye see or an ear hear. It will be decidedly useless to put a piece of gold in my hand if my fingers have no power to grasp it. Now the Classics are directed precisely to giving efficiency to man's whole mental equipment. The so-called utilitarian studies go looking around for landscapes and orchestras; the true utilitarian studies furnish the eyes and the ears. We do not take our morals from Latin and Greek authors or even from modern writers; we do not take our science either from the ancients unless they had all the data which we have to conclude from, and then the scientific conclusions of the ancients have not been surpassed, but we do go to Latin and Greek for efficiency, for the power of self-expression. An educated man has a memory that remembers and an imagination that sees clearly and with originality, and a taste which reasons logically; in a word, he has faculties which act, which serve him to express himself and to assimilate the expression of others. For each of these faculties there is an art. It is the profession of the Classics to develop in the faculties of man efficiency or art, at least in its first stages.

The classical languages are the most perfect literary expression we have of man's faculties and so the most competent to teach the art of self-expression. The classical languages because they are foreign are for that very reason better suited for the purpose of teaching the art of expression. In our native tongue we run on with the sense; it is an effort to pause upon the expression. In a foreign tongue we are perpetually halted upon the words and sentences and larger elements of expression; we reflect upon them, we appraise their value, we criticise, in a word, we master the art. The earlier study of Greek, then, should lay stress upon the grammatical qualities, the imaginative force, the choiceness of vocabulary, the harmony of sentence, the truth, the beauty and power of language, all leading up to and centered upon the writer's full meaning.

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REVIEW

The Essentials of Latin Syntax. An Outline of the Ordinary Prose Constructions, Together with Exercises in Composition Based on Caesar and Livy. By Charles Christopher Mierow. Boston: Ginn and Company (1911). Pp. 98. 90 cents.

As the author states in his preface, the purpose of this interesting book is to give students "who have already had their drill in forms and syntax. . .